



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

MODERN LANGUAGE NOTES

VOL. XXVII.

BALTIMORE, MARCH, 1912.

No. 3.

CHARLES FONTAINE'S *FONTAINE D'AMOUR* AND SANNAZARO

For readers of anthologies, the name of Charles Fontaine evokes memories of beautiful lines to his little son, while for closer students of French literature he is the whilom supposed author of the *Quintil Horatien*, stout champion of Marot in his quarrel with Sagon, participant too in a more interesting controversy, that namely concerned with the nature of love, to which the most notable contribution was Heroet's masterpiece, *La parfaite amyé*. Here Fontaine stood upon the side of the angels and in his *Contr'amyé de Court* struck a blow for the "platonists." All these things Mr. Richard Laurin Hawkins discusses with convincing erudition in his recent dissertation, *The Life and Works of Maistre Charles Fontaine Parisien*,¹ deposited in the Library of Harvard University, but, to the loss of all students of the period involved, as yet unpublished.

At one period of his life,—Mr. Hawkins places it about 1540,²—Fontaine, in hopes of preferment from Renée de France, betook himself, by a somewhat circuitous way, to Ferrara, attaching himself to a mysterious "belliqueur" whose business was with some body of troops despatched by Francis I to Italy. His route led him to Turin and thence by way of the Po to Venice, with stops at Pavia, Cremona and Mantua. From Venice he travelled to Ferrara, whence, failing to obtain hoped-for patronage from its Duchess, he proceeded to Vercelli and Milan, and so returned by way of Turin to Lyons.³

It is certain that whatever service he may have seen under his "belliqueur" was not to Fon-

taine's liking, for in a volume published some years later he thus expresses himself to a friend⁴:

A Maistre Pierre Saliat.

Jay laissé le pais de guerre
Scays tu pourquoy bon amy Pierre?
Point ne veulx mourir pour le Roy
Je ne veulx mourir que pour moy.

A joyous *Adieu à Thurin*⁵ conveys the same impression:

Or à dieu Jean, or à dieu Pierre
Je men voys me chauffer chez moy,
Au cueur de France et en la Terre
Qui est sans guerre et sans esmoy.⁶

The volume containing these lines has a curious interest of its own. The tone of its first half at least is set by verses merely light or actually gross. This is a surprising development in a poet who had already proved himself a loyal defender of women by replying in 1537 to Papillon's attack on the motives of the fair sex, *Le Triumphe et la Victoire d'argent contre Cupido*,⁷ who was shortly to become one of the champions of the "platonie" view of love through his *Contr'amyé de Court*, of 1541,⁸ and who was to show himself such once more in his *Ruisseaux de Fontaine*⁹ of 1555. Fontaine even adds to the surprise by making it abundantly clear to the reader that his fall from grace is of malice prepense:

⁴ *La Fontaine d'Amour Contenant Elegies, Epistres & Epigrammes*. A Lyon, par Jean de Tournes, 1545 (Brit. Mus. 1073), p. 183.

⁵ *Ibid.*, p. 186.

⁶ Fontaine's allusions to an actual campaign, which would seem to point with some likelihood to 1542, are puzzling in view of the internal evidence which led Mr. Hawkins to conjecture 1540.

⁷ *Le Triumphe & La Victoire d'argent contre Cupido n'aguieres vaincu dedans Paris*. Lyons, Fr. Juste MDXXXVII. Fol. Bij, v^o. *Responce faicte a l'encontre d'un petit livre intitulé le Triumphe*, etc.

⁸ Paris, Saulnier.

⁹ Lyons, Payan.

¹ 1907. H. U. 90, 746.

² *i. e.*, he gives this as the date of Fontaine's arrival in Ferrara and as approximately that of his subsequent marriage at Lyons. Cf. *op. cit.*, pp. 129, 138, 322.

³ Hawkins, *op. cit.*, pp. 126-131.

*Au Lecteur.*¹⁰

Estre ne veulx en mesme liure spirituel et terrien,
 Puis lamour puis la vertu suivre,
 Brouillant le mal avec le bien, etc.

His female readers he warns with an espièglerie which it would be hard to match :

*L'autheur aux Dames.*¹¹

Gardez vous de toucher ce liure
 Mes Dames, il parle damours !
 Cest aux Hommes que ie le liure
 Que lon tient plus constans tousiours.
 Laissez le aller vers eulx son cours,
 À eulx & non à vous est deu.
 Mais vous le lirez nuictz & iours
 Puis que ie vous lay defendu.

Finally, arranging in two "books" at the end of the volume his more innocent verses, Fontaine thus invites the ladies' attention to them :

*Aux Dames.*¹²

Les epigrammes qui sensuyent
 Vous pouuez lire hardiement
 Car le train des premiers ne suyent
 Ilz sonnent plus modestement.
 Lisez, oyez assurément
 O mes Dames, il ny ha rien
 De chatouilleux. Mais voirement
 Vous ne les lirez pas si bien.

If the deliberate nature of Fontaine's choice of subject needs further proof, it may be found in his quotation and translation of the famous dicta of Catullus, Ovid, Martial, on the licence of poets, concluding with Hadrian's epitaph on the poet Voconius, "Lascivus versu, mente pudicus eras."¹³ The poet draws further justification from the very nature of an epigram :

Les epigrammes ont licence
 Et de poindre & de chatouiller.

 L'epigramme est mal acoustré
 S'il ne poingt, etc.¹⁴

Mr. Hawkins explains the paradox of the appearance of such a volume as the *Fontaine d'Amour*, between the *Response* and *Contr'Amie* on the one hand, and the *Ruisseaux de Fontaine* on the other, by supposing its light verses an

ebullition of the poet's youth, composed at some period previous to Fontaine's Italian journey.¹⁵ The intention, obvious in Fontaine's treatment of light subjects, however, points rather to the deliberate essay of the seasoned poet in a given *genre*, —perhaps, also, as I have suggested elsewhere,¹⁶ to ironic reflection on his friend Scève, of whose *Delie*, published shortly before his own volume,¹⁷ he says :

Tes vers sont beaux & bien luyants,
 Graves & pleins de maïesté,
 Mais par leur haulteur moins plaisants
 Car certes, la difficulté
 Le grand plaisir en a osté.
 Brief ilz ne quierent un Lecteur,
 Mais la commune autorité
 Dist qu'ilz requierent un Docteur.

Moreover, the poet indicates that light gallantry was not his earliest attitude, and suggests, at least once, that his first homage to the "platonic" ideal was already in the past.

*De Samye.*¹⁸

Je ne veulx plus mes yeulx repaistre
 A contempler la beaulté d'ame,
 Car quand voy ma maïstresse & Dame
 Je voy tout ce qui en peut estre.

That certain at least of the poems in question were composed during or after Fontaine's Italian journey, not before it, is also indicated by four unacknowledged translations from Latin poems of Sannazaro included in the *Fontaine d'Amour*. Now at the time of Fontaine's Italian travels in 1539 or 1540 Sannazaro's vogue in France was scarcely begun. The *Arcadia* was not translated until 1544,¹⁹ and actual evidence of earlier literary influence of Sannazaro in France consists, so far as is known,²⁰ in the debt of Marguerite of Navarre to the *Salices* for her *Fable du fauz*

¹⁵ *Op. cit.*, p. 172.

¹⁶ *Charles de Sainte Marthe*, p. 311, note 4.

¹⁷ Lyons, 1544.

¹⁸ *Op. cit.* (ed. of 1545), p. 116.

¹⁹ By J. Martin, Paris, Vascosan.

²⁰ Cf. Fr. Torraca, *Gl'Imitatori stranieri di Jacopo Sannazaro*. Rome, 1882 (2nd ed.), pp. 31, 32, 66. The suggestion in Professor Torraca's phrase "Ma già erano conosciute in Francia le altre composizioni (other i. e. than the *Arcadia*) italiane e latine del Sannazaro; già s'era cominciato a imitarlo" (*op. cit.*, p. 30) is hardly borne out.

¹⁰ *La Fontaine d'amour*, p. 101.

¹¹ *Ibid.*, p. [2].

¹² *Ibid.*, p. 131.

¹³ *Op. cit.*, pp. 8 et seq.

¹⁴ *Au Lecteur*, *op. cit.*, ed. Paris, Marnef, 1546. Fol. iv. v^o.

cūyder, of Marot to the *Arcadia* for his eclogue on the death of Louise of Savoy, and, perhaps, in Saint Gelais' famous translation²¹ of the sonnet *Simile a questi smisurati monti*. As early as 1527 Robert Estienne had indeed published, and Gryphe before 1540 twice printed, the *De partu Virginis*,²² but this, compared to the number of Italian editions, is insignificant. In Italy Sannazaro was at this period almost a god. By 1540 the *Arcadia* had been through some nineteen more or less imperfect editions²³ culminating in the admirable Aldine of 1535. As for the Latin poems, some dozen editions, the *De partu Virginis* appearing with few exceptions as the title-piece, had also preceded an excellent Aldine of the same date with a preface by Paulus Manutius.²⁴ The language the latter permitted himself about the poet is a fair indication of the light in which Italians viewed Sannazaro: "Eorum autem, quos in hoc genere praestantes cognovimus, sine controversia primum locum obtinuit vir eximius, et omni laude cumulatus, Jacobus Sannazarius cuius ingenii monumenta nulla umquam annorum oblivione delebuntur, nulla vetustate peribunt."

When, then, we meet with a young poet who, some years after a notable journey to Italy, publishes, in a volume full of Italian reminiscences, four unavowed translations from the great and popular Italian poet, it is not a rash conclusion that these poems at least are not to be counted among youthful efforts pressed into service to make or fill a collection, but are rather the fruit of recent Italian impressions, although, of course, this cannot be regarded as conclusively proved. Fontaine's borrowings, embedded in the midst of the "light" pieces, share their gaiety at least, and it is a tempting presumption that some of the poems are, like these borrowings, of maturer com-

position than is allowed them by Mr. Hawkins. Fontaine does, however, refer in his preface²⁵ to the contents of his volume as "aucuns esbats et passetemps de ma petite Muse en sa jeunesse," and a man of thirty must speak very loosely to permit himself such reference to his production at twenty-five or twenty-six. On the whole, the probability emerges that, while gathering together all he could lay hands on of the "esbats et passe-temps" of his youthful muse, Fontaine approved their gay subjects as offering fruitful exercise for his maturer powers and mingled with them verses on the same lines more recently composed.

The pilfered poems in question are not mentioned by Professor Torraca in his interesting work *Gl' imitatori stranieri di Jacopo Sannazaro*.²⁶ That author, parading the enormous thefts from the Neapolitan singer committed by sixteenth century French poets, mentions none so early as Fontaine's volume except the debts of Marot and Saint-Gelais mentioned above. Three of these poems, one a mere variant, are concerned with "Catin," no less for Fontaine than for Marot a fitting name for the subject of a playful muse:

*De Catin.*²⁷

Catin se plaint, Catin se deult
Quelle ne voit tous mes escriptz !
Et dit, ie veulx que me les liures,
Puis quand ientends ses plaintz & cris,
Je suis content s'elle me veult
Donner ses leures pour mes liures.

*De Catin.*²⁸

Ainsi comme Catin se mire
En peignant son beau chef doré
Le soleil vient droit dessus luyre
Et ha si beau chef adoré.

*Autre.*²⁹

Par un matin Catin se mire
En peignant son beau chef doré
Mais le soleil ses rays retire
De dueil quil ha & de grand ire,
De veoir un chef si bien paré.

The first of these epigrams amplifies Sannazaro's introduction to the pun which is actually happier in French than in Latin:

²⁵ *Op. cit.* Fol. Aij r^o.

²⁶ *Cit. supra.*

²⁷ *Fontaine d'Amour*, p. 108-9.

²⁸ *Ibid.*, p. 92.

²⁹ *Ibid.*, p. 93.

²¹ Its date is uncertain.

²² *i. e.*, in 1535 and 1538. Cf., for these editions as well as for that of Robt. Etienne and for yet a third edition by Gryphe of 1540, Giuseppe Morpurgo, *La poesia religiosa di J. S.* Ancona, 1909, p. 59.

²³ This includes editions *cit.* Morpurgo (*loc. cit.*), not in Brunet, *i. e.* 1526 (absque typogr. nomine); 1531 Venice, B, Stephonius; 1538 Venice, Melchiorre Sessa.

²⁴ *Jacobi Sannazarri opera omnia latine scripta nuper edita*, Aldus MDXXXV, non sine privilegio. Fol. Aij v^o. Paulus Manutius Aldi F. Antonio Carloni illustri Alifjarum principi.

*De Galla.*³⁰

Omnes quos scripsi versus vult Galla videre,
Mittam ego, pro libris si mihi labra dabit.

Of the other two, based, as is obvious, on a single epigram, the second most closely approaches Sannazaro's treatment :

*De Thelesinae criminibus.*³¹

Dum nectit flavos auro Thelesina Capillos ;
Contraxit radios Phoebus, & erubuit.
Mox haec ad superos. en auro iungitur aurum :
Hoc est mortales, hoc superare Deos.

The fourth poem borrowed from Sannazaro contains a conceit conspicuous even amid Renaissance verse for outrageous exaggeration. Indeed, two centuries later, Johnson in his *Life of Cowley* quoted the original as an example of "that confusion of images [which] may entertain for a moment, but being unnatural (it) soon grows wearisome." "Cowley delighted in it," he continues, "as much as if he had invented it ; but, not to mention the ancients, he might have found it full-blown in modern Italy, thus Sannazaro :

Aspice quam variis distringar Lesbia curis.
Uror, & heu ! nostro manat ab igne liquor ;
Sum Nilus sumque aetna simul ; restringite flammæ
O lacrimae, aut lacrimas ebibe flamma meas." ³²

The reference to Aetna seems to have suited Fontaine who warns one lady of his love that passion may consume them both : "D'un mesme feu plus grand que cil d'Ethna." ³³ But he did not stop here ; he "commandeered" the entire theme and, enlarging as usual upon the brevity of his original, he renders it thus :

*De Amour qui faict feu & eau.*³⁴

Je m'esbahy quen eau ne suis fondu
Qui nay iamaïs les pources ioues seiches ;
Plus mesbahy qu'amour ne ma rendu
Tout conuerti en cendres & flammèches,
Aussi aisé comme petites mesches.

³⁰ *Elegiarum libri tres et totidem epigrammaton nuper emissi.* MDXXXV, fol. 39 r^o (Lib. 1) in *Jacobi Sannazarii opera omnia latine scripta nuper edita.* Aldus MDXXXV. (Brit. Mus. 687. A. 6.)

³¹ *Ibid.*, fol. 52 v^o.

³² *Lives of the Poets.* (Bohn's Standard Library), Vol. 1, p. 48.

³³ *Ad Vesbiam.* *Loc. cit.*, p. 43 (Lib. 1) the substitution of *Lesbia* for *Vesbia* is not Johnson's only variation from the original : for *flammæ* read *flamma* ; line 4, omit *aut*.

³⁴ *Fontaine d'Amour*, p. 99.

Je suis le Nil, & suis le mont Etna.
Etna, pourtant quau monde tel feu na ;
Le Nil, pourtant que ie fondz tout en pleurs.
Feu, boy ces pleurs qu'amour me resigna,
Pleurs restraignez ce feu & ces chaleurs.

Whether or no these pilferings of Fontaine's may be taken as a guide to the date of composition of the entire volume containing them, they give at least interesting evidence of his personal method of procedure when bettering Du Bellay's famous counsel by taking from modern no less than from classic Latin "La chair, les oz, les nerfz, et le sang."

C. RUUTZ-REES.

Greenwich, Conn.

A NEW TEXT OF THE OFFICIUM STELLAE¹

The published texts of the Officium Stella may be listed as follows²:

(1) The text from Limoges printed from an unidentified manuscript by E. Martène, *Tractatus de Antiqua Ecclesiae Disciplina*, Lugduni, 1706, p. 114, and from Martène by H. A. Daniel, *Codex Liturgicus*, Vol. 1, Lipsiae, 1847, pp. 128-129, and by E. Du Méril, *Les Origines Latines du Théâtre Moderne*, Paris, 1849, pp. 151-153.

(2) The text from Besançon printed from an unidentified manuscript by H. Crombach, *Primitiae Gentium seu Historia SS. Trium Regum*, Coloniae Agrippinae, 1654, pp. 732-734, and from Crombach by H. Anz, *Die lateinischen Magierspiele*, Leipzig, 1905, pp. 142-145.

(3) Vienna, Hofbibliothek, ms. 941, printed by Du Méril, p. 151, n. 1, from Denis, *Codices Manuscripti Theologici*, Vol. 1, col. 3049.

¹ This text was communicated to me by my friend and teacher, Reverend Henry Marriott Bannister, of Rome, to whom I owe thanks for innumerable kindnesses. In the present instance, Mr. Bannister has sent me both his own transcription and a handsome photograph of the manuscript page ; but he should not be held responsible for the text below, which represents my own reading of the manuscript in photograph.

² The best study of the *Officium Stellae* is, of course, that of H. Anz, *Die lateinischen Magierspiele*, Leipzig, 1905. My list of published texts contains some additions and corrections to that of Anz, pp. 9-11.